

# IRH

ISOLATED  
RAT  
HIT

NOVEMBER 1983

ISSUE #9 75¢

EVADERS VARIABLES STATE

WHITE PANTHERS

A2 SKATE CONTEST



The failure of bands to live up to their responsibilities, the failure of band members to think through the ~~philosophical~~ philosophical implications of what they are about, of what they are saying, of what the actual message of their songs is.

Rock'n Roll is about rebellion. It is saying the Establishment sucks, parents suck run away from home. All of which are valid truthful things to say. Unfortunately that's all they are just things to say on stage. How many bands actually meet the people that listen to them(Oh sure they'll fuck nubile young things but that's it)BUT let the kids come over to their house to sort out their problems and more than likely they'll find the door slammed in their face. For better or worse when a band takes to the stage it does become a sort of preacher, people do listen to the members and pickup attitudes and I really think that the time has come for band members to realize this and take some responsibility for their actions.

Rock'n'Roll isn't MUSIC Rock'n'Roll is an ATTITUDE. If what you want to do is play music and doodle around you should keep it in your own house because the second you mount that stage and start to play you become someone with a message; if not why are you there? And consciously or not your message is going to get absorbed and affect people long after your off that stage.

The time has come, ladies and gentlemen, the time has come for a more aware attitude on the bands part, of their Role in the scheme of things

We've got to go back and look at things like John Sinclair's "Guitar Army". Sure the books a little fucked here and there, but there is an awful lot of relevant information in there. At least there was somebody trying to put it all together to make some sort of sense out of what was going on and provide at least a modicum of direction, of advice, of intelligence.

I used to think that just by wearing leathers and playing loud we could throw off oppressors and lead everyone to a wonderful Utopia. Yeah I used to think that's why "punk" bands and "hardcore" bands existed in the first place (I mean why get up on stage if your not going to try change something, isn't the idea of rockstar as sex symbol dead)that those bands acted as harbringers of some sort of inevitable revolution. Ha, what a joke that turned out to be. Imagine the idea that by turning up the volume and playing the right notes you could make tanks go away and politicians turn over power to the kids. It doesn't work on National Guard tanks in Detroit and it doesn't work on Soviet Army tanks in Prague.

God, what a naive asshole I was: I really thought that was why anyone picked up a guitar and played: it took me a long time to realize th it was the same old reasons of squirting sperm in young girls and sucking drugs, only the trappings had changed-a layer of socio-political crap laid over the usual blah-blah musical crap played faster..Maybe its because I don't know to play music. I don't really know anything about eights and guitars and halfnotes and sustain and all that B.S. I like to read and write and think, I don't care about music.

OK so as you might have realized I've recently gone through a massive reassessment of my attitudes towards bands and rock music. Yeah, rock music is still fun but more and more it looks like that's ALL it is, no connections to any type of culture, no base of reality, just another consumer product held up to be brought with daddy's money. BUT I'm still optimist<sup>c</sup> that somewhere there has to exist bands that really mean what they say. Bands that exist for more than just self gratification bands who realize that Rock music is the cultural music of the late 20th Century for the whole world, just as classical symphony music was the expression of the 18th and 19th century culture and Jazz of the first half of the 20th Century. It's just that right now nobody's broken out of the mold and looked around and woken up and said "We're not going to be used anymore."

ISOLATED RAT HEARTS #9 NOVEMBER, 1981

all contents copyright 1RM-1983 and may be used at your disgression  
 Street Ann Arbor, MI 48103

# DISCHARGE



Q: When did the band first form and who influenced you?

A: The band first formed in 1977 influenced by the Sex Pistols.

Q: What is the present line up of the band?

A: The present line up is as follows:

Garry Drums  
Rainy Bass  
Poon Guitar  
Cal Vocals.

Q: What do you think of the music press?

A: I personally have a total disregard for the music press, due to the fact that when Rainy and I did an interview with Sounds, things were printed that were not actually said. I quote, "Cal said. 'I hate the N.F the C.N.D Religion all of them.'" What I actually said was, I have a total disregard for both Left Wing and Right Wing movements. What I actually said about the C.N.D, was that I thought they were doing an excellent job, in that they put people into the light, concerning the threat of nuclear war.

Q: How do you see yourselves?

A: We see ourselves as a band making a stand against what we feel is wrong with society today.

Q: Do you intend signing to a major record company?

A: We have had offers from major record company's but we have turned these offers down, because of the many restrictions involved.

Q: Do you think even your dedicated following could get tired of listening to the same subjects i.e anti-war?

A: While the threat of nuclear extermination hangs over the world, we will continue to try and get our message across.

Do you wish to add anything to this interview?

The voice of common sense has got to be heard for man is an endangered species. Throughout the world Peace and Anti-War movements are blossoming as never before. We each have a contribution to make.

QUESTIONS AND ANSWERS ADAPTED FROM VARIOUS FANZINES

Jerry got this from Discharge after the Paycheck's show in November. Some of their lyrics are on the other side.



NEVER AGAIN

A BLINDING LIGHT WINDS AND FIRESTORMS  
AGONISED CRYING  
CHORUS/NEVER NEVER NEVER AGAIN  
NEVER NEVER NEVER AGAIN  
UNANSWERED CRIES OF HELP PANIC AND  
DESPERATION  
DAZED AND STRICKEN SURVIVORS SEARCH FOR  
LOST FAMILIES  
CHOKING DUST CRAZY WITH THIRST DRINKING  
FROM POISONED POOLS AND STREAMS

HEAR NOTHING SEE NOTHING SAY NOTHING

LIED TO THREATENED CHEATED AND DECEIVED  
CHORUS/HEAR NOTHING SEE NOTHING SAY NOTHING  
LED UP GARDEN PATHS AND INTO BLIND ALLEYS



THE NIGHTMARE CONTINUES

AND STILL MEN AND WOMEN DRAG OUT THEIR  
LIVES IN MISERY  
CHORUS/THE NIGHTMARE CONTINUES  
BLINDED DISFIGURED AND MENTALLY SCARRED

PROTEST AND SURVIVE

THE SAVAGE MUTILATION OF THE HUMAN RACE  
IS SET ON COURSE  
CHORUS/PROTEST AND SURVIVE  
PROTEST AND SURVIVE  
IT IS UP TO US TO CHANGE THAT COURSE  
PROTEST AND SURVIVE PROTEST AND SURVIVE

DRUNK WITH POWER

FOR HOW LONG DO WE TOLerate THESE FOOLS  
DRUNK WITH POWER  
CHORUS/DRUNK WITH POWER OBSESSED WITH  
DEATH DEATH AND DESTRUCTION DRUNK  
WITH POWER  
A GIANT GAME OF CHESS THEY PLAY WITH YOU  
AND I AS THE DISPOSABLE PIECES

STATE VIOLENCE STATE CONTROL

KEPT IN LINE WITH TRUNCHEONS RIFLE BUTTS  
AND TRUNCHEONS THIS IS STATE CONTROL  
THIS IS STATE CONTROL  
CHORUS/STATE CONTROL STATE CONTROL THIS  
IS STATE CONTROL  
BEATEN UP BEHIND CLOSED DOORS CRACKED  
AND BRUISED RIBS BLOODY MOUTH CRACKED  
AND BRUISED SKULL BLOODY MOUTH

WARNING

THEY STAND ON THE OUTSIDE LOOKING IN  
THEY STAND ON THE OUTSIDE LOOKING IN  
THEY STAND ON THE OUTSIDE AND FEED YOU SHIT  
THEY STAND ON THE OUTSIDE AND FEED YOU SHIT  
CHORUS/THEY KEEP YOU IN THE DARK

POISON POISON POISON YOUR MIND  
THERE IS NO TRUTH IN WHAT THEY SAY  
THERE IS NO TRUTH IN WHAT THEY SAY  
PROPAGANDA AND LIES  
PROPAGANDA AND LIES

WHERE THERE IS A WILL THERE IS A WAY

WE AS ONE HOLD THE KEY TO THE DOOR  
THE DOOR TO PEACE AND FREEDOM

WHERE THERE IS A WILL THERE IS A WAY

IN DEFENCE OF OUR FUTURE

WE HAVE NO CHOICE BUT TO FIGHT BACK  
IN DEFENCE OF OUR FUTURE  
CHORUS/IN DEFENCE OF OUR FUTURE  
IT IS UP TO YOU YOU AND I  
TO MAKE A STAND TO MAKE A STAND

THE PRICE OF SILENCE

LIVING IN A SHADOW  
SHADOW OF FEAR  
CHORUS/THIS IS THE PRICE THE PRICE OF  
SILENCE  
WAITING IN DEATH ROW  
ONE FOOT IN THE GRAVE

FROM WHERE I STAND

FROM WHERE I STAND I SEE  
PAIN SUFFERING AND MISERY  
CHORUS/THE MORE I SEE  
THE LESS I BELIEVE  
FROM WHERE I STAND I SEE  
HATE VIOLENCE AND WAR

## Boredom

Boredom strikes minds of  
all incomers  
Optimists faces the minds  
of pessimists  
me, myself, and I  
all three of us sigh  
All three of us ask the  
reason, "Why?"  
confusion stuns the minds  
of togetherness  
rain dazes the peaceful  
mind of peaceful  
weatherness  
moon shines bright  
sun keeps dull  
full as it is  
does it feel content?  
does it know the wishes  
it has sent?  
does it know that upon  
it I wish?  
does it know that I need  
security?  
that's why I write  
this.

Idream and wish  
and wish and dream  
but does it know the boredom  
does it know what  
like it seems

by Tracey Osborn

DISCHARGE "HEAR NOTHING SEE NOTHING SAY NOTHING" LClay Records  
This band is exactly what I was talking about in my editorial.  
This band is exactly the type of band I was asking for in my  
editorial. They are exciting, loud, and political. They might be  
English, but so am I so there. This record is wonderful I urge  
everyone to immediately go out and buy it. As you can see from  
the lyrics opposite the majority of the songs deal with nuclear  
war in a very negative way. On the record on side 2 is a little  
excerpt of a narrator describing a bomb going off and the effect  
on the people who are near it. I believe this is from a film 1966  
film by Peter Watkins called "The War Game" a fictional documentary  
about a nuclear attack on Britain and the destruction, food riots,  
and martial law then chaos that follow, sometimes this film shows  
around town go see it next time. An ironic thing about the  
Paychecks Discharge show was after the State played, the TV film  
"The Day After" was shown. Very timely-after the missiles went  
off and the city was destroyed Discharge started playing. It  
brought home what they were singing about. On the album after  
the narration the band starts playing so fast and powerfully that  
it sounds as if they are trying to escape the blast of a bomb  
themselves and finish the song before they are blown up, it is  
a cool effect. As I said before this record is a recommended buy  
as is anything by DISCHARGE. They are a neat band.

SEAN

## What's a Girl to Do? by Ellis



Maybe it's just time for my yearly fall  
depression. Hell I don't know! And I really  
don't care what is the matter with me, I just  
want everything to be alright again. Y'see,  
nothing's really wrong, but nothing's right  
either. There's just this feeling I have that  
the bottom's going to drop out anytime. A  
shrink would probably tell me I have "free  
floating Anxiety", give me valiums, and tell  
me to go away. Well, I've been through enough  
manic depressions that I know alcohol or drugs  
never help, in the end they only make matters  
worse. So, what is a girl to do? It's becoming  
hard to study and hang out with my friends at  
all, sometimes I feel so unmotivated it's awful.  
I feel as if I am walking through my life, waiting  
for something which may never come. I know,  
I know myself too well by now, this shall all  
pass, and the things which used to satisfy me  
will make me happy once again. But in the  
mean time almost everything I usually do leaves  
a bitter taste in my mouth, and I walk away  
from so many things feeling unsatisfied and  
ripped off by life. What's a girl to do? I  
guess I'm doing all I can in this present  
state of mental unbalance. Day in day out I  
hang on, do what's in front of me, and maintain  
contact with those I care about. Aside from  
that there's not much I can do; eat, sleep,  
and dream, someday it will all be better.

# CLAY

RECORDS

## DISCHARGE

AVAILABLE ON  
CLAY

CLAY 1 4 TRACKS  
"DISCHARGE" E.P.  
REALITIES OF WAR

CLAY 3  
"DISCHARGE" E.P.  
5 TRACKS  
FIGHT BACK

CLAY 2 "PLASTIC IDOLS"

ADVENTURE - REMIX  
DISTRIBUTION: ALBUQUERQUE,  
BULLET, RED RHINO, ENROUTE,  
FRESH, BOWWAPTE ETC  
CLAY RECORDS TEL: 0182-273324





# OBITUARY

TERCEY  
OGBORN

GUARDIANS OF CHAOS, DEAD!

Well, a lot of you have probably already heard that G.O.C. broke up. So I decided that it would be nice if there was in IAN about the life and death of G.O.C.

The original Guardians of Chaos got together about 2 and a half years ago in 1980. THEN the band members were: CHRIS HANSEN-guitar, CHRIS DAY-bass, and TREVOR STAPLES-drums and vocals. Everyone seemed to think they were hot. They were of the final bands in the BATTLE OF THE BANDS but I guess the Teline bomb dudes and bomb babes didn't like them so they lost. After that show they lost interest in their band, the motivation was gone the original G.O.C. died.

BUT lo and behold G.O.C. came back alive in late October 1982. The band members differed at first but this G.O.C. ended up being TREVOR STAPLES-singer, ROB DALL-guitar, MATT O'BRIEN-bass, and KIER MURRAY-drums. The new GOC were mostly a fun band. They started rocking "just to play around because we were bored". They got lots of shows, (the one at Joem with White Cross and other bands ruled, that's where the pictures were taken) places and played lots of parties too. GOC also played at Community High on Halloween which was fun.

## SCRUBSON

NEVER CUT YOUR HAIR  
NEVER TAKE A BATH  
NEVER CHANGE YOUR CLOTHES  
ALWAYS YOUR AN ASS

YOU WERE BORN INSIDE A  
GARBAGE CAN

WERE JUST D.I.X  
WE DONT PLAY FAST  
WE DONT PLAY SLOW  
AS JUST SUCK  
WHO CARES ANY WAY

WERE JUST DIX  
WERE ...GOC.





I asked ROB and TREVOR if they thought GOC was worth it while it lasted. "Yes it was fun for awhile. The audience's response was really good. People seemed to like us but it was more of just a fun thing for them rather than them really liking the music we played" says TREVOR. ROB agreed, "It was cool, just a way to get away from the seriousness. It was more fun than anything else. It was just playing around mostly."

WHY DID GOC BREAK UP? They got bored with their stuff mostly. "The same people always showed up at our shows. NO offense". All of the old GOC band members are in GREAT bands like THE VARIABLES, THE STATE, THE LUNATICS, AND GROUND ZERO.

So only in our individual memories can we say that G\*O\*C\* still lives. We will miss them and the joy they brought to our hearts. NO ONE is glad to these 3 gods and a mod split up. But I suppose it was meant to be as other things are. SO maybe a tear or two slides down of your cheeks (most likely this would happen to the people who actually worshipped these G\*O\*C\*45)

But some things should end  
good.

later guys



PHOTOGRAPHER  
GINA RAPAPORT

FUZZHEAD FUX  
GOTO THE GRAVE YARD  
DRINK LOTS OF BEER  
SEE SOME DUMB JOX  
AND YELL AT THEM  
THEN THE COPS COME  
TRY TO RUN AWAY  
THEN GET YOUR FOOT CAUGHT  
IN A BIG FENCE  
FUZZHEAD FUX  
I HATE YOU  
FUZZERAD FUX  
YOU HATE US

## The Variables The Variables



The Variables are a original band that is very serious about their music. The band consists of three young aspiring musicians. Bill Fate is the guitar player and also does the majority of the singing and songwriting. Rob Dall plays the bass and John McNally is the drummer. Rob and Bill both have sunburst finish Rickenbacker guitars that look very slick on stage. Bill has an old Vox amplifier that kicks out a very warm tone and sounds real good with the punchy sound that Rob gets out of his Yamaha head and Music Man cabinet.

Although these guys are relatively young they have been playing together for quite a long time. I'm not sure what the ages are of the people in the group, but I think that Bill is the oldest at 17.

These guys have been playing together since they were in elementary school. It was approximately five years ago that John and Bill found Rob and they started to play music together.





About three years ago they decided that it was going to be a serious endeavour for them and about one year ago they started to play in the bars and clubs in our area. They are just starting to expand their horizons and get some shows out of town. Fairly soon they might just take off for L.A. and play around that circuit for a while.

They were talking about making a recording sometime early this spring. I didn't get all the details of that, I don't know if they want to record for a record or a demo or maybe just for personal satisfaction. I don't know where they plan on doing it either but keep your eyes open and we will probably find out. I think that this band is doing real good for not having a manager.

The music that they play is influenced by the Jam, the Who, the Pretenders, the Sex Pistols and the band that arrived in England around 1977 or 1978. For want of a better word I would classify them as a rock 'n' roll group. The music of the Variables is different from most of the stuff I hear playing around here, this distinctive flavor makes the music very refreshing to me. The Variables like to play loud music.



ROB

JOHN

BILL

"I think it's best," says Bill Pete, "when I let go of my guitar and that second feedback goes crazy!"

"I like to turn it up," agrees Rob nodding, "I like to blast it out."

The music is loud but not chaotic, they seem to have very good control over their music. Bill uses a stereo chorus and a distortion box and Rob uses no effects but plans of getting a graphic equalizer.

Like most original bands the Variables are trying hard to come up with new music. Bill does most of the writing for the band and when I asked him what he wrote about he answered me like this-

"I write about all different things, basically things that have happened to me. I won't write about something that's completely fictitious. I won't write about some love affair that never happened. I can't do that."

"I write the basslines," said Rob nodding in agreement, "that's my job."

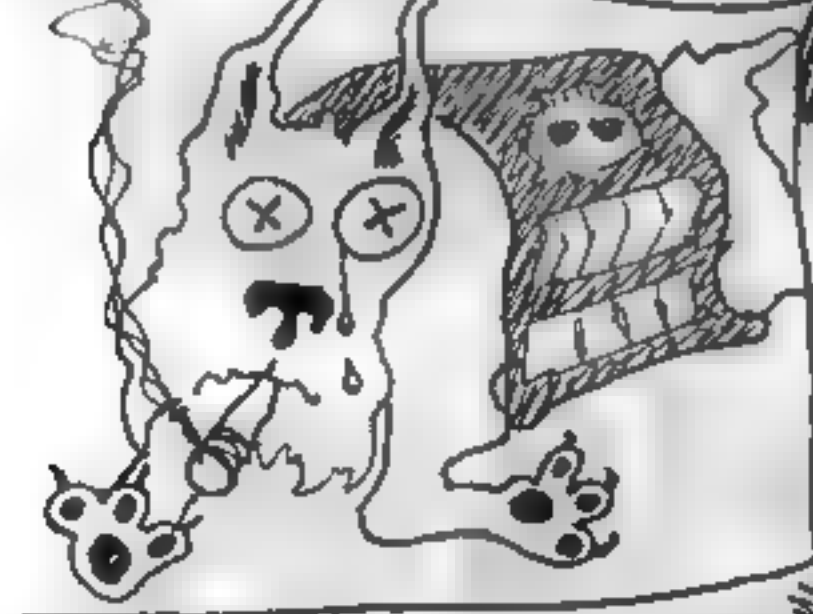
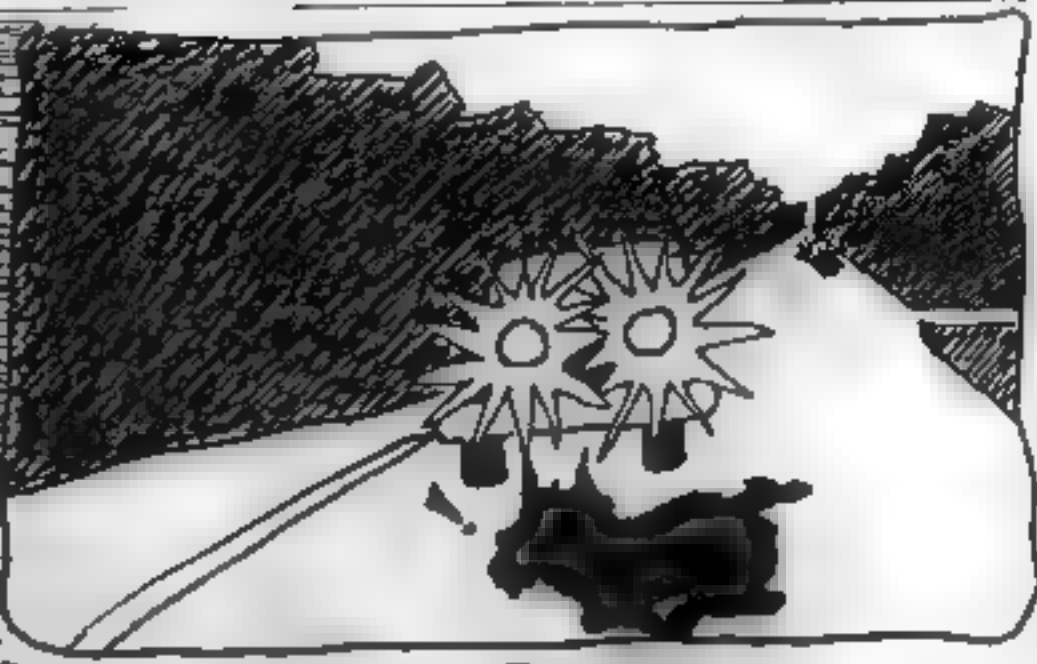
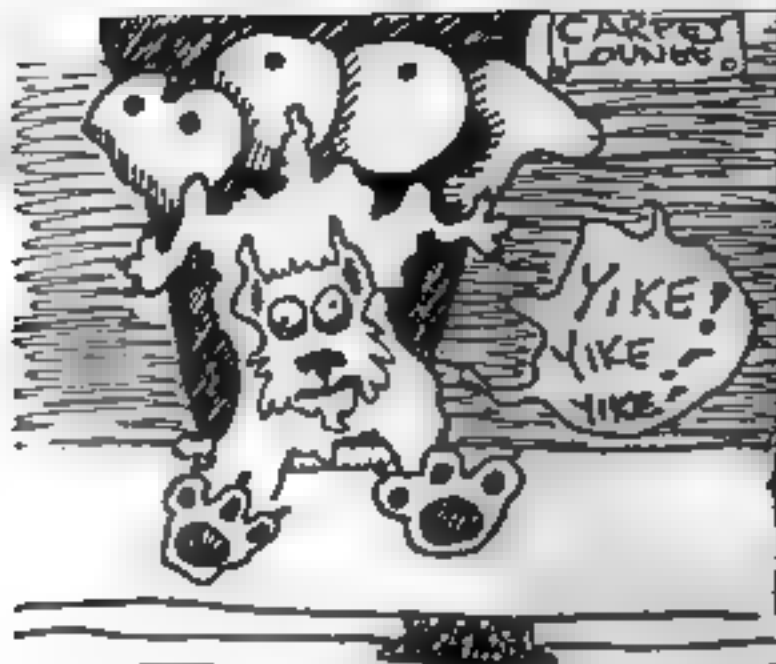
It seems to me that the Variables are a pretty happening band right now with plenty of potential. As soon as they are old enough to play in bars I'm sure we will be seeing more of them.

J S

LET'S SEE ACTION!





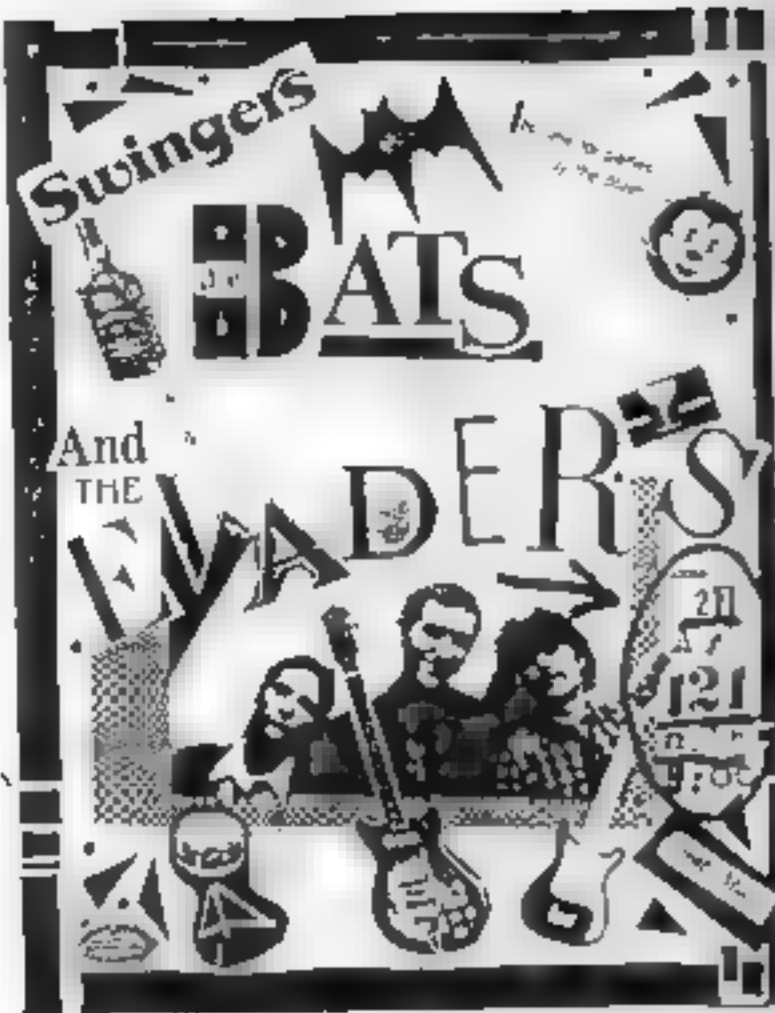




# THE EVADERS



# fashionable Carnaby Street



The Evaders are: Clarke Pomeroy-guitar and vocals; Sam Lapedus-drums and vocals; and Malcolm Hoffman-bass and vocals. The Evaders first started playing this summer, tho' it's members have been in other A2 bands before, and already they have have played Second Chance twice, opening for the Cult Heroes, then Destroy All Monsters. They are now looking for their own headlining show.

Remember back in '78 when the first couple of Jam albums were out and then "Quadrophenia" hit town? Suddenly there were all these "Mod Fags" as we called them, wearing sharkskin suits and long green army coats and zooming on scooters, drinking Guinness. Clarke was one of the first, along with Bill McNally, Mark Hildinger, Alex Bego, Batman, and others.

One of the Mod bands formed then was The Detours which consisted of Clark, Bill McNally and John McNally on drums; it never really got out of the basement tho' there are some tapes of them floating around town. Well anyway, Billy went on to join S&K, John's in The Variables (also in this issue) and Clarke of course is the guitar player and main vocalist for The Evaders; with his bright Rickenbacker splashing chords around and his definitely snappy dressing, the Mod influence can be both seen and heard in The Evaders.

Sam has also been around. A former member of The Special Guests (on the JUST FOR FUN tape, and one of JB's favorite bands) and The Mortals (reviewed in our April issue) he has always both drummed and sung in his bands. He manages to keep a very strong beat while at the same time singing in a strong clear voice, something most drummers seem unwilling to even attempt to try. The lyrics to his songs are very interesting- while dealing with love and relationships (an overused topic in songs) he manages to be both intelligent about it (avoiding the "let's fuck" syndrome) and humorous. A very talented person.

Malcolm provides a very powerful yet unobtrusive bottom to the band with bass playing. He sings lead on "Slowdown", perhaps again showing a Mod-ish influence since this song is on the Jam's 2nd album and was popular in Carnaby Street era London.

The Evaders have recorded some songs at the Spring Street Studio and on December 11 will be playing at Joe's Star Lounge for a Art School Benefit.

SUPPORT LOCAL MUSIC



THE FLKY

HE NO

44 A 41 74

THE TRUTH

FRIDAY SEPT. 16TH.

ZAL GAZ GROTTA

2070 W. STADIUM BLVD.

PO BOX 10000 A B INC 394 8697

opposite page left to right  
MALCOLM, CLARKE, SAM

S. Clayton-Carroll



Jeff and Doug going "Ooh-Ooh-Ooh"

On Sunday Sept 18 I went in with the fury to the studio to listen to them record their song "Guild of Pain" for their upcoming record. Along with the Fury on this compilation will be: Angry Red Planet, The Enforcers and originally Wrong Verdict but since they have broken up probably Sluggo. All 4 bands are recording at Dauncy Recording Company, 4372 Dauncy, Flatrock, MI 48134. The phone # is 782-0103 if you wish to get more info from them.



Dave making some noise.

The Fury had already been in and done the basic rhythm tracks. The day I was with them they added the final vocals and, perhaps, the the final guitar parts. It was very interesting watching a song getting built up piece by piece, almost like a painting. Terry Cotter and Richard Johnson (of the Dauncy Recording Co.) were very helpful and seemed quite willing to try out some new things, which some studios aren't. More info on the record and the bands involved will be in the next issue of IRH.

SEAN

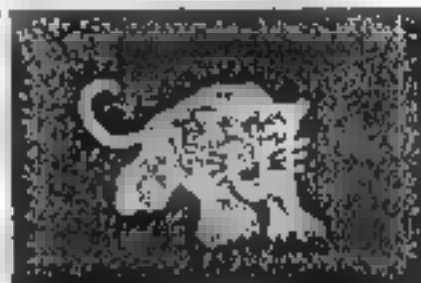


Terry and Bill in control



How ironic, how pitiful, because this country was founded by people like Tom Paine, Tom Jefferson, and John Adams, who dared to be different, who dared to speak out against "The Government", who dared to dream that a world could be made a better place. You know I think it's happening again all over the world. In Germany, in Britain and in the U.S. there's thousands of kids and adults working along these lines a WORLDWIDE YOUTH MOVEMENT. Across language and geography. But only it can but only if we work won it. Let me know what you think. O.K.?

## White Panther suit unravels anti-left surveillance scheme



Here is how the drama unfolded:

[illegible]

THE UNIVERSITY OF CHICAGO PRESS

254

# THE ANN ARBOR NEWS



**DANDY | NEITH**  
 100% COTTON



JOHN WATKINS  
an author at heart



**I. EDGAR HOOD**  
*University of Illinois at Chicago*

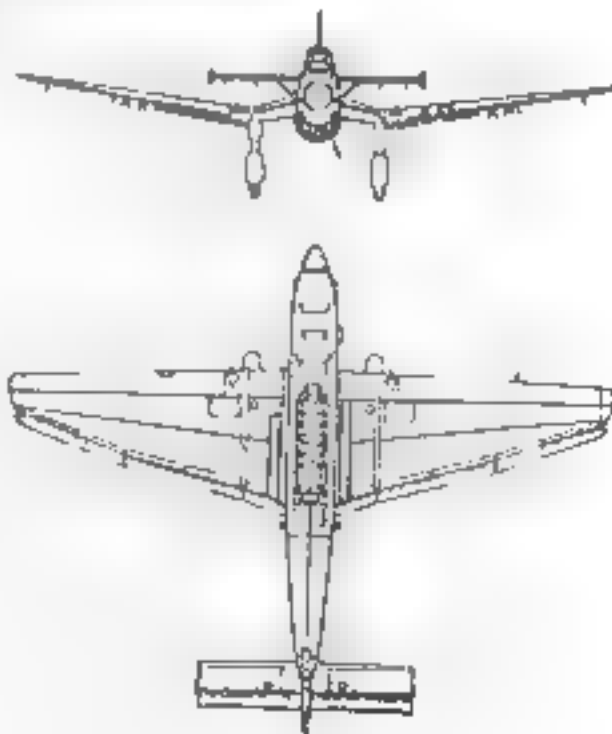
Sincerely,

John Edgar Hoover  
Director

## APPENDIX

DATE 8/19/70

Excerpt from Hoover's request to then Attorney General Mitchell for warrant on the White Panthers.  
from Arthur Bremer's notes.











# ANN ARBOR SKATERS RIP



Other Page; top left - John Beals; top right - Tony Castadio; center left - Mike Bush; center right - Wes Dean; bottom left - Tom Hartwell; bottom right - the judges at the wading pool contest

This page top left - skaters at the wading pool contest; top right - can't tell who this is but he appears to be ripping; center - more skaters; lower left - Wes Dean; lower right - Tony Castadio. Thanks to Wes Dean for the photos and thanks to all skaters.









ALL RIGHT! It's out. The STATE E.P. that is. The STATE if you don't know already consist of Preston Woodward as singer, Art Tendler on guitar, Keir Murray on drums and Chris Day on bass. The STATE is a really cool band and so is this record; like most first records the band has already progressed beyond the point recorded here but you've got to stop somewhere and put it on vinyl so they did. There's some Discharge and GBH influence and Minor Threat too, but it's really an insult to compare the STATE to any other band; they are their own masters. They have been in the studio already doing the follow up which promises to be stunning.

The only point of contention that I have is the same as Wes's- if you are going to put lyrics on a poster then all the songs should have them so why doesn't "Girl Violence"? If you are embarrassed by the lyrics then why record the song, but this is all really a minor point. I LIKE THE RECORD.



ART TENDLER

PRESTON WOODWARD



KEIR MURRAY

CHRIS DAY

The inside poster with the lyrics, on good quality paper, has multiple shots of St. Paul's Cathedral standing out amidst the flames and rubble of the London Blitz. This famous picture brings to mind many thoughts: is this referring back to World War 2 and the Allied victory over the Nazis; or forward to a future world war in which our most sacred institutions will be destroyed and a warning to stop it? Since many of Britain's most illustrious statesmen are buried in St. Paul's, such as Sir Winston Churchill, does this seem to mean that the STATE will triumph over all opposition? I hope so, this band deserves to.

The STATE will be playing at The Halfway Inn in Ann Arbor on December 10, in Battle Creek on December 16; and in Richmond, Virginia on December 18. See them.

words: S. Clayton-Carroll

pictures: Gina Rappaport

## Boeing B-52 Stratofortress

### B-52 to B-52H

**Origin:** The Boeing Company, USA

**Type:** Strategic bomber and ECM platform with crew of six

**Engines:** (B-52F, G) eight 13,750lb (6238kg) thrust (water-injection rating) Pratt & Whitney J57-43W two-shaft turbojets. (B-52H) eight 17,000lb (7711kg) thrust Pratt & Whitney TF33-3 two-shaft turbofans.

**Dimensions:** Span 185ft (56.4m), length 157ft 7in (48m), height 48ft 3in (14.75m). (B-52G, H) 40ft 8in (12.4m).

**Weights:** Empty, 171,000-193,000lb (77,200-87,100kg); loaded 450,000lb (204,120kg). (B-52G) 488,000lb, 221,500kg; B-52H 505,000lb, 229,000kg.

**Performance:** Maximum speed about 630mph (1014km/h) at over 24,000ft (7315m); service ceiling 45,000-55,000ft (13,720-16,765m); range on internal fuel with maximum weapon load (C, D, E, F) 6,200 miles (9978km); (G) 8,500 miles (13,680km); (H) 12,500 miles (20,150km).

**Armament:** Remotely directed tail mounting for four 0.50in (B-52H, 20mm six-barrel ASG-21 cannons). Normal internal bomb capacity 27,000lb (12,247kg), including all SAC special weapons. (B-52D) internal and external provision for up to 70,000lb (31,750kg) conventional bombs. (B-52G and H) external pylons for two AGM-28B Hound Dog missiles or 12 AGM-69A SRAM missiles, with optional rotary dispenser for eight SRAM internally.

**History:** First flight (YB-52) 15 April 1952. (B-52A) 5 August 1954. Combat service with 93rd BW, 29 June 1955. Final delivery (H) June 1962.

**User:** US Air Force (Strategic Air Command)

